


EXPLORING THE RELATIONSHIPS OF
BRUGES, MUSIC,

AND THE SPACE BETWEEN





This thesis explores music and art in Bruges, Belgium and how it has shaped the city to become what it is today. It is only through this awareness of the past, and how it relates to the present, that new pieces can be created in such a way that will actively preserve the city's past culture while simultaneously creating a path for the city to once again be considered a cultural hub of northwestern Europe.



In Bruges

written and directed by Martin MacDonough
Starring Brendan Gleeson and Colin Farrell



KEN

RAY

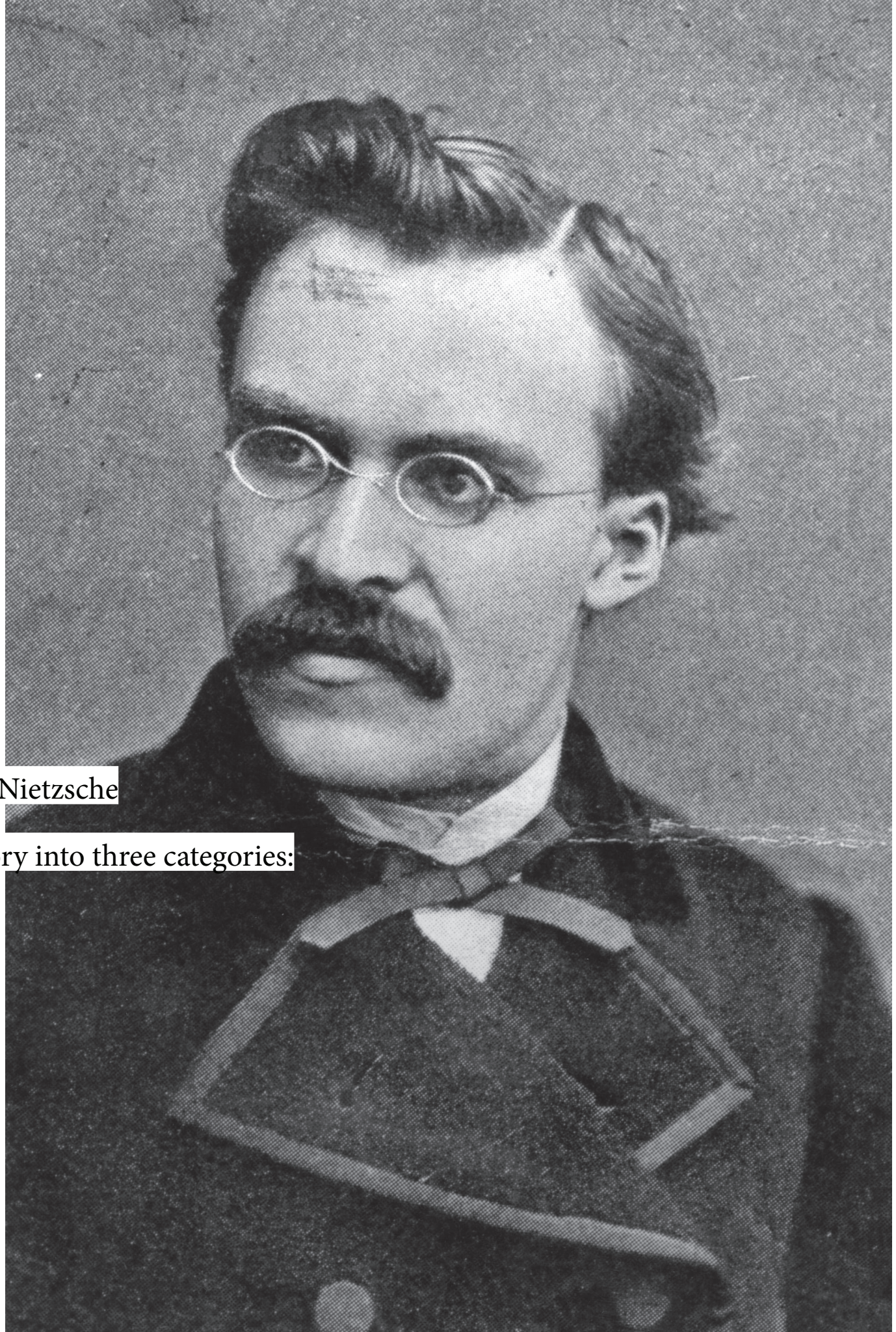






On the Uses and Advantages of History for Life
from *Untimely Mediations* (1873) by Friedrich Nietzsche

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2. Antiquarian

- History as information



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1. Monumental

- History as literal poetry

2. Antiquarian

- History as information

3. Critical

- History for the sake of life and action



VETTE VISPOORT
1434

Building from 1434
Bruges, Belgium



St. John's Hospital (one of Europe's oldest hospitals, now an art gallery)
Bruges, Belgium

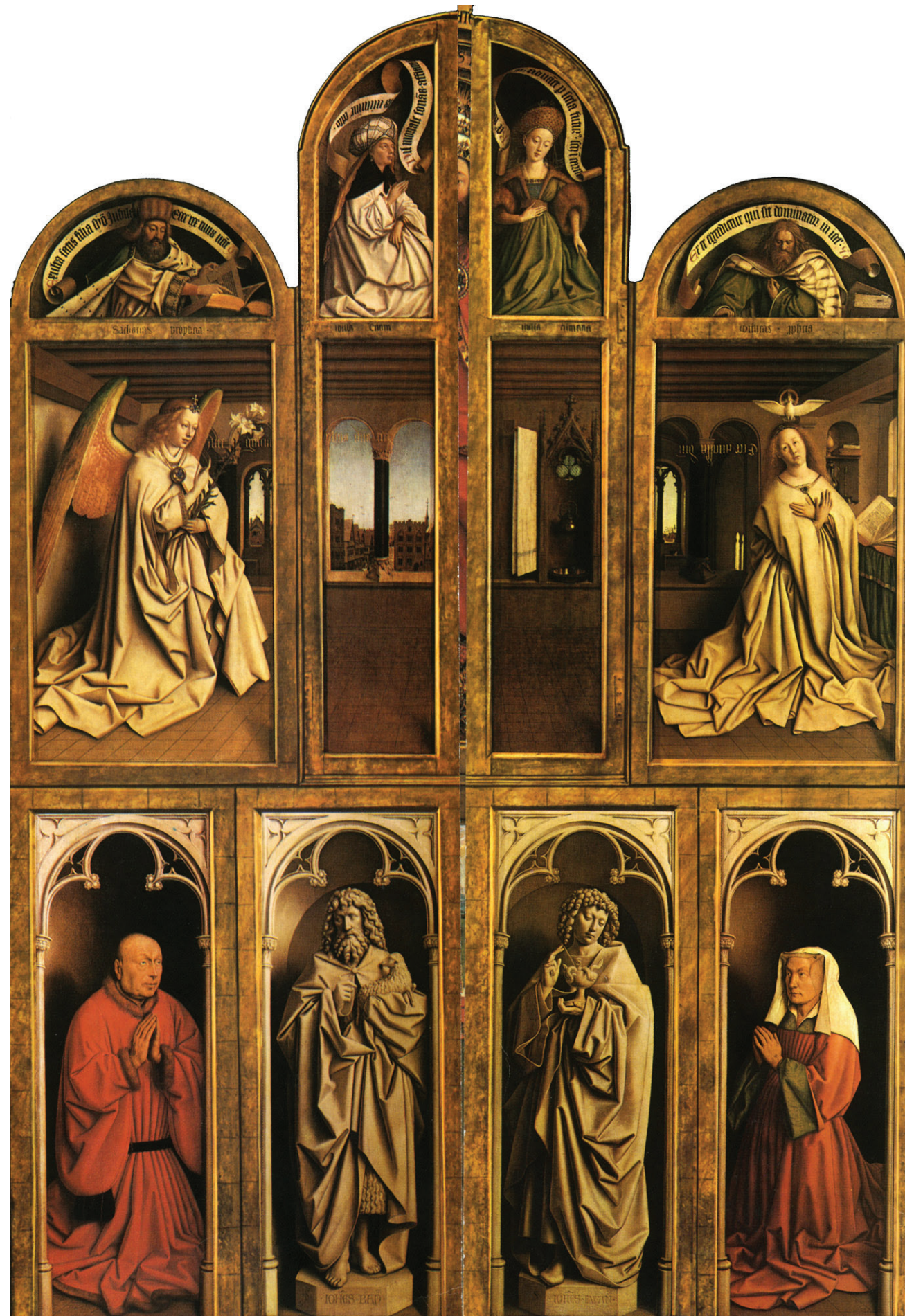


Madonna and Child by Michelangelo
Church of Our Lady in Bruges, Belgium



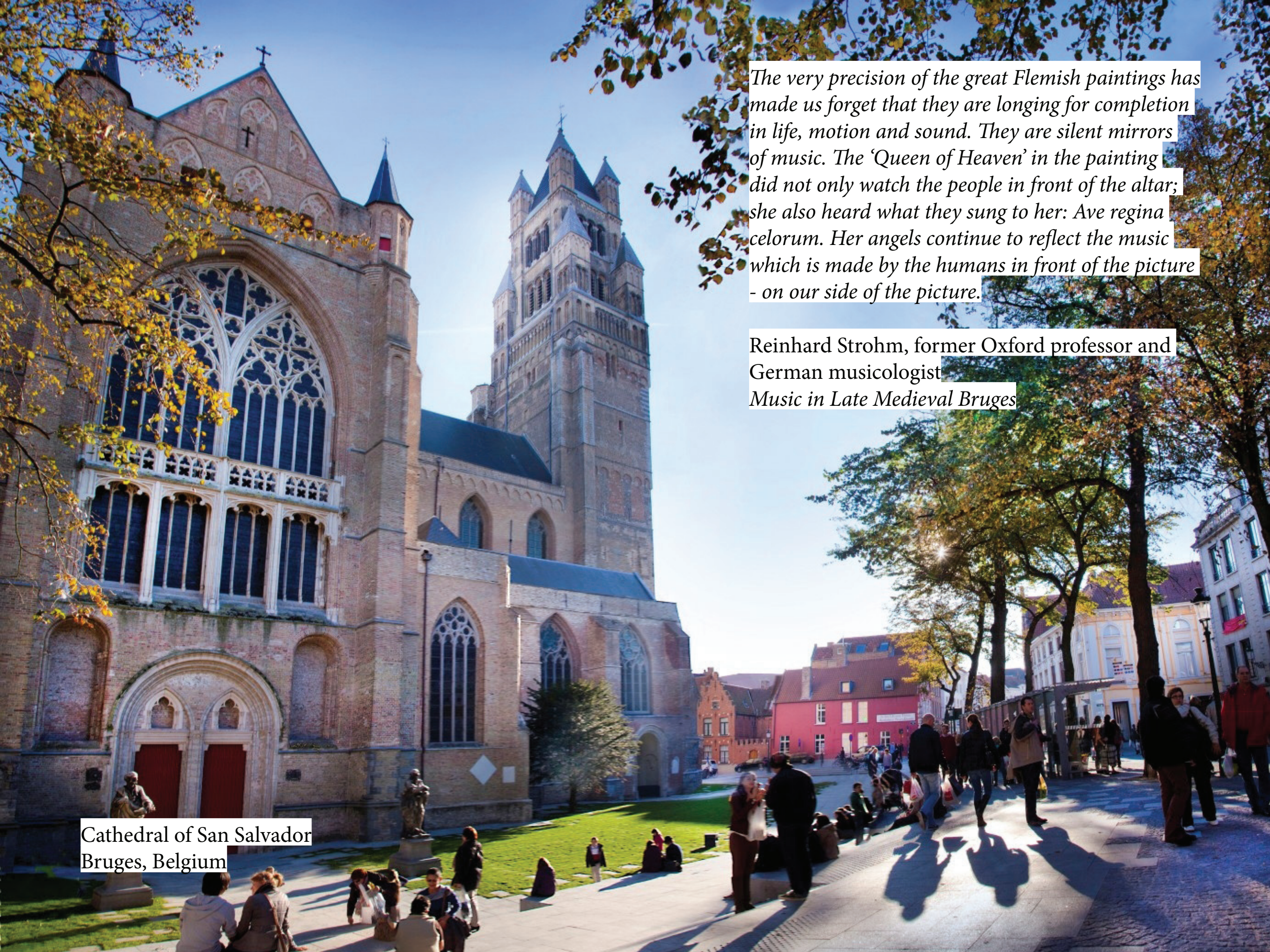
Ghent Altarpiece by Hubert & Jan van Eyck
Painted in Bruges, Belgium, located in Ghent Belgium (St. Bavo Cathedral)

Ghent Altarpiece
Closed



Ghent Altarpiece
Open



A wide-angle photograph of the Cathedral of San Salvador in Bruges, Belgium, taken on a sunny day in autumn. The cathedral's massive brick structure, featuring a large Gothic rose window and a tall, multi-tiered tower, dominates the left side of the frame. In the foreground, a paved plaza is filled with people, some sitting on the grassy area and others walking. Long shadows of the people and trees are cast across the pavement. To the right, a row of trees with yellowing leaves stands in front of colorful European-style buildings. The sky is clear and blue.

The very precision of the great Flemish paintings has made us forget that they are longing for completion in life, motion and sound. They are silent mirrors of music. The 'Queen of Heaven' in the painting did not only watch the people in front of the altar; she also heard what they sung to her: Ave regina celorum. Her angels continue to reflect the music which is made by the humans in front of the picture - on our side of the picture.

Reinhard Strohm, former Oxford professor and German musicologist
Music in Late Medieval Bruges

Cathedral of San Salvador
Bruges, Belgium



Church of Our Lady
Bruges, Belgium



Bruges, Belgium



Basilica of the Holy Blood
Bruges, Belgium



PROBLEM STATEMENT

How can Architecture create a physical limit to help us understand how architecture, music, and art all stem from the same synesthetic dimension?



DEFINE: synesthesia

from the ancient Greek σύν [syn], “together”, and αἴσθησις [aisthēsis], “sensation”

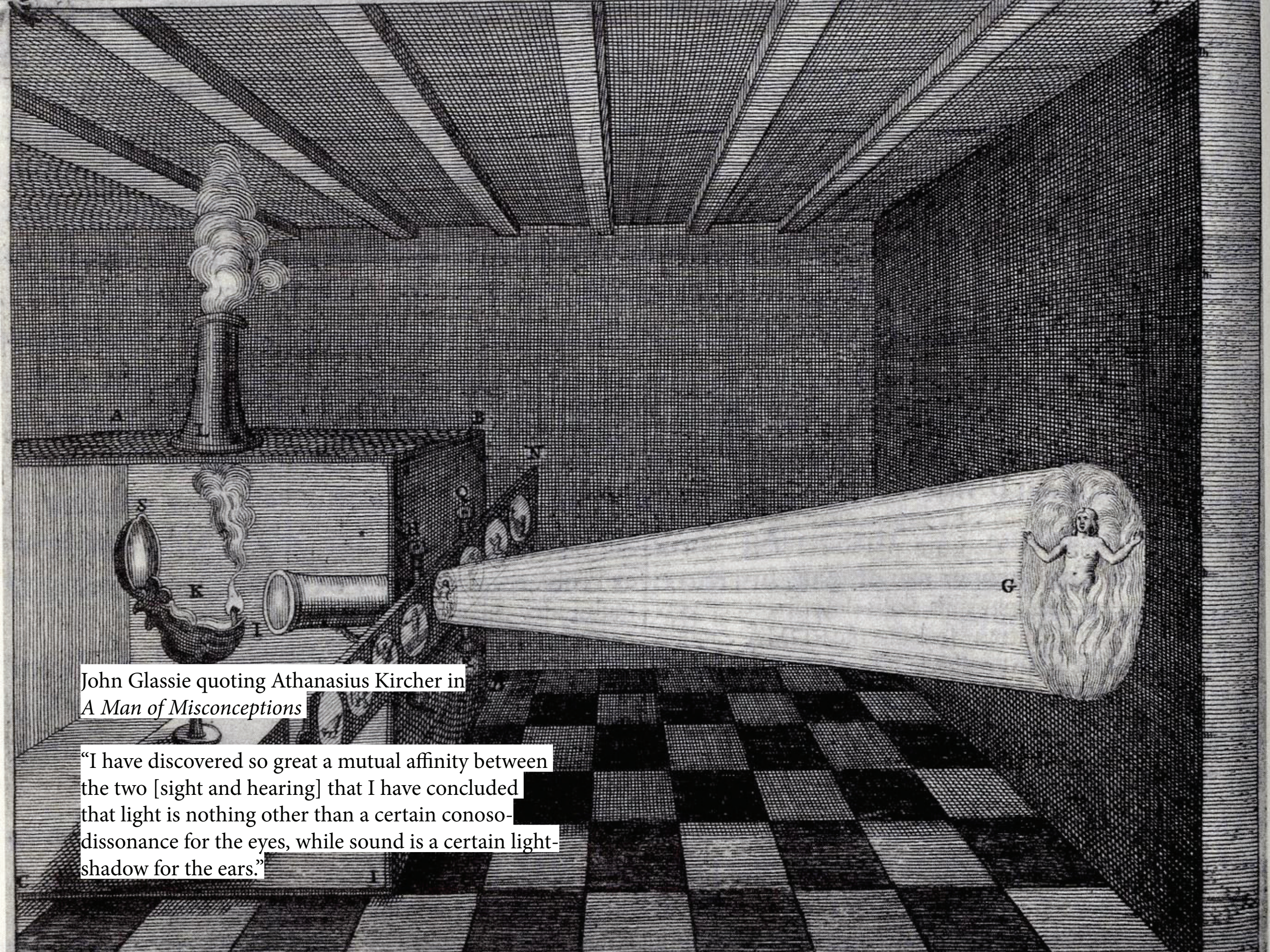
1. A phenomenon in which stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway.

Athanasius Kircher (1601 or 1602 - 1680)
German polymath and Jesuit scholar
Published over 40 major works



P. ATHANASIVS KIRCHERVS FVLDENSIS
ê Societ: Iesu Anno ætatis LIII.

Honoris et observantiæ ergò sculpsit et D.D. C. Bloemaert Romæ 2 Maij A. 1655.



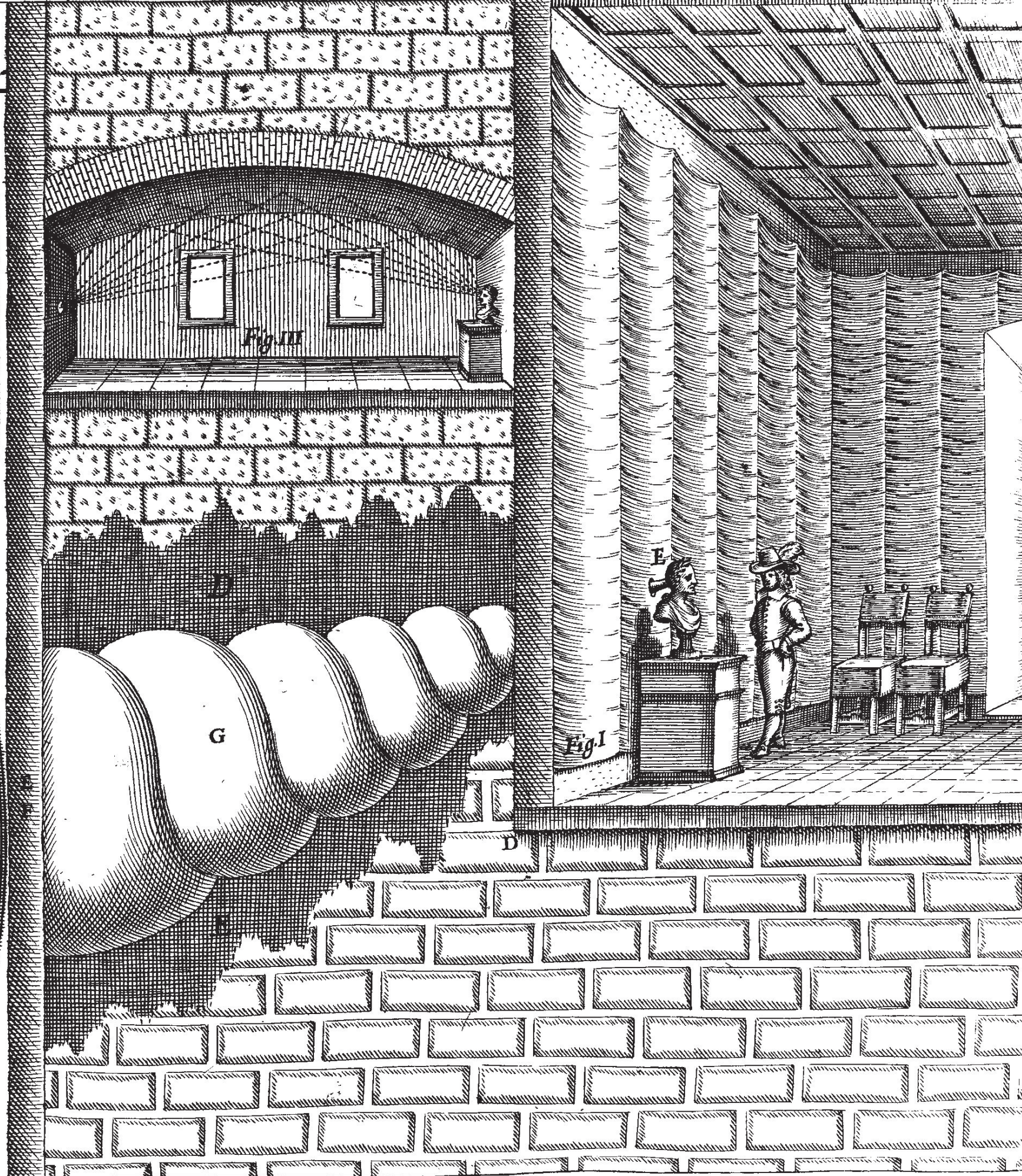
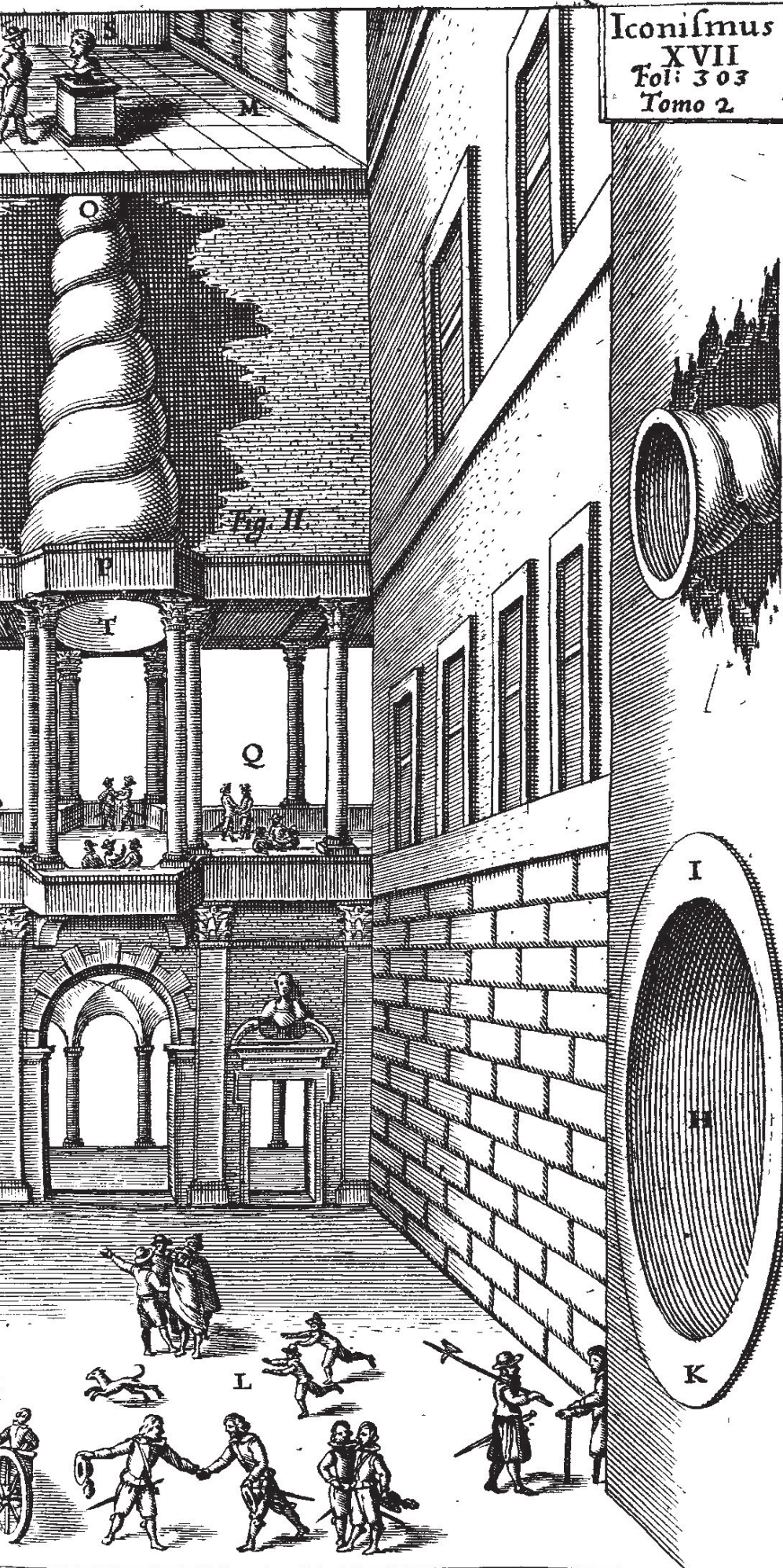
John Glassie quoting Athanasius Kircher in
A Man of Misconceptions

"I have discovered so great a mutual affinity between
the two [sight and hearing] that I have concluded
that light is nothing other than a certain conoso-
dissonance for the eyes, while sound is a certain light-
shadow for the ears."



This fascination with sound and how it relates to other senses led Kircher to write a 2 volume book in 1650 called *Musurgia Universalis* (Universal Music-Making) which was very influential in the development of Western music, and in particular, Johann Sebastian Bach and Ludwig van Beethoven.





ulis seu ant
eruis, vena
icula, tu
posita; V
is tempu
am part
um fieri

ris

ata, ac è

Gracis,

quasi Hel

bosa app

iquaque

s, liquor

oque dici

e hircus dicitur

Fig. II

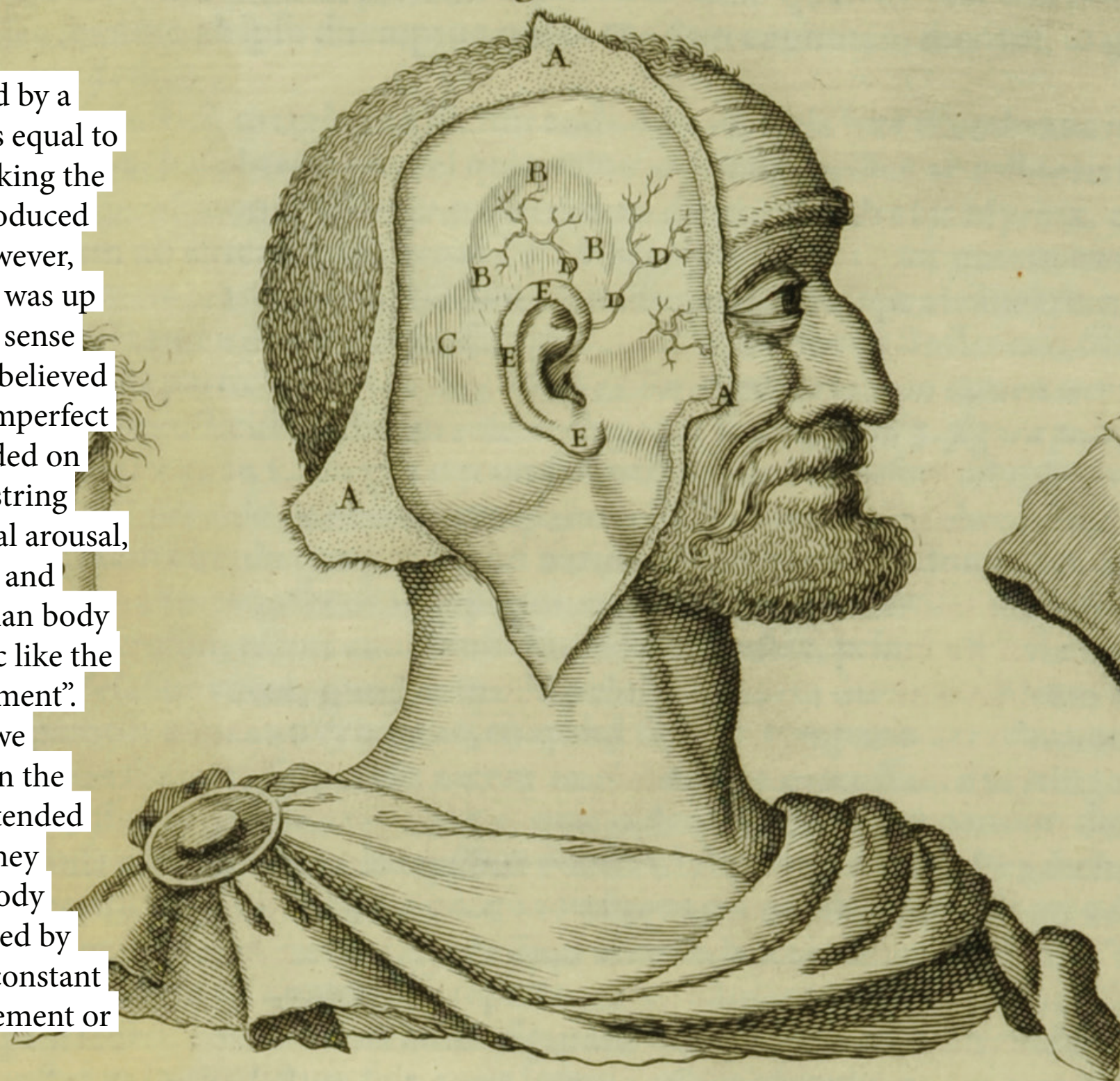
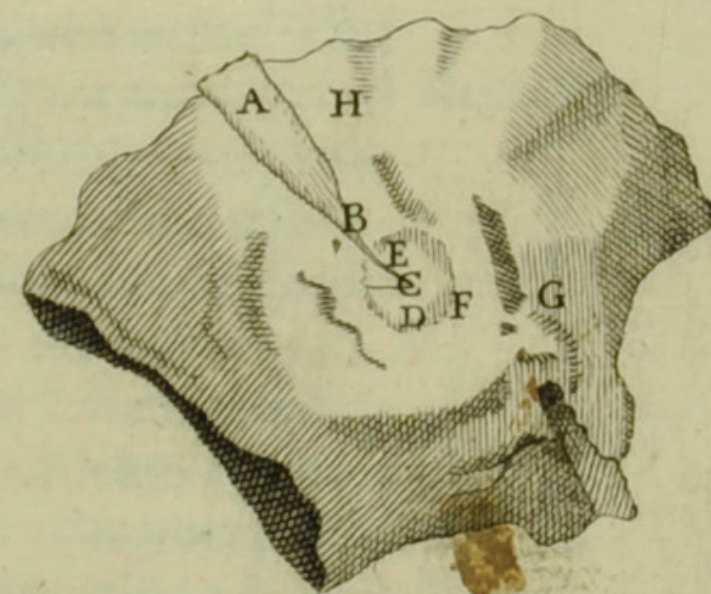
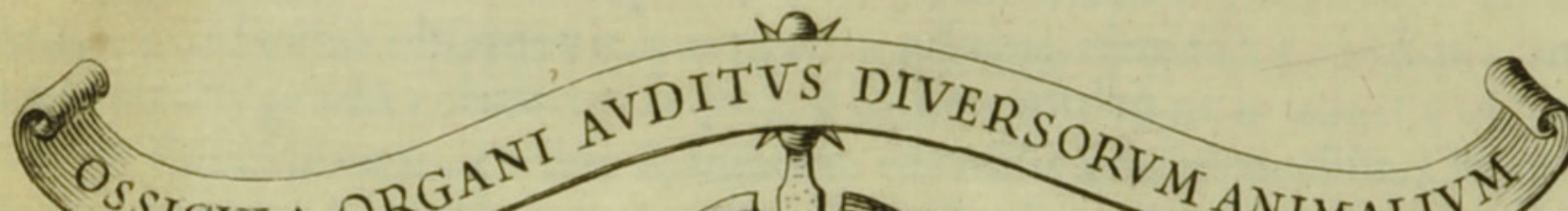


Fig. III



He argued that the frequency produced by a vibrating string was equal to the frequencies striking the eardrum, which produced different tones. However, he explained that it was up to the soul to make sense of such tones as he believed the mind was too imperfect to do so. He expanded on this by comparing string tension to emotional arousal, stating "The nerves and muscles in the human body are moved by music like the strings of an instrument". Furthermore, that we experience joy when the spirits of life are extended and sorrow when they contract; that the body is an object "assaulted by sound" and is in a constant state of either excitement or agitation.

- contains quote from
Musurgia Universalis
Athanasius Kircher



Copernicus and Kepler were even speaking about our bodies and the planets in musical terms. Referring to how the orbits of the planets demonstrate such a complexity that they can only be explained through *harmony*.

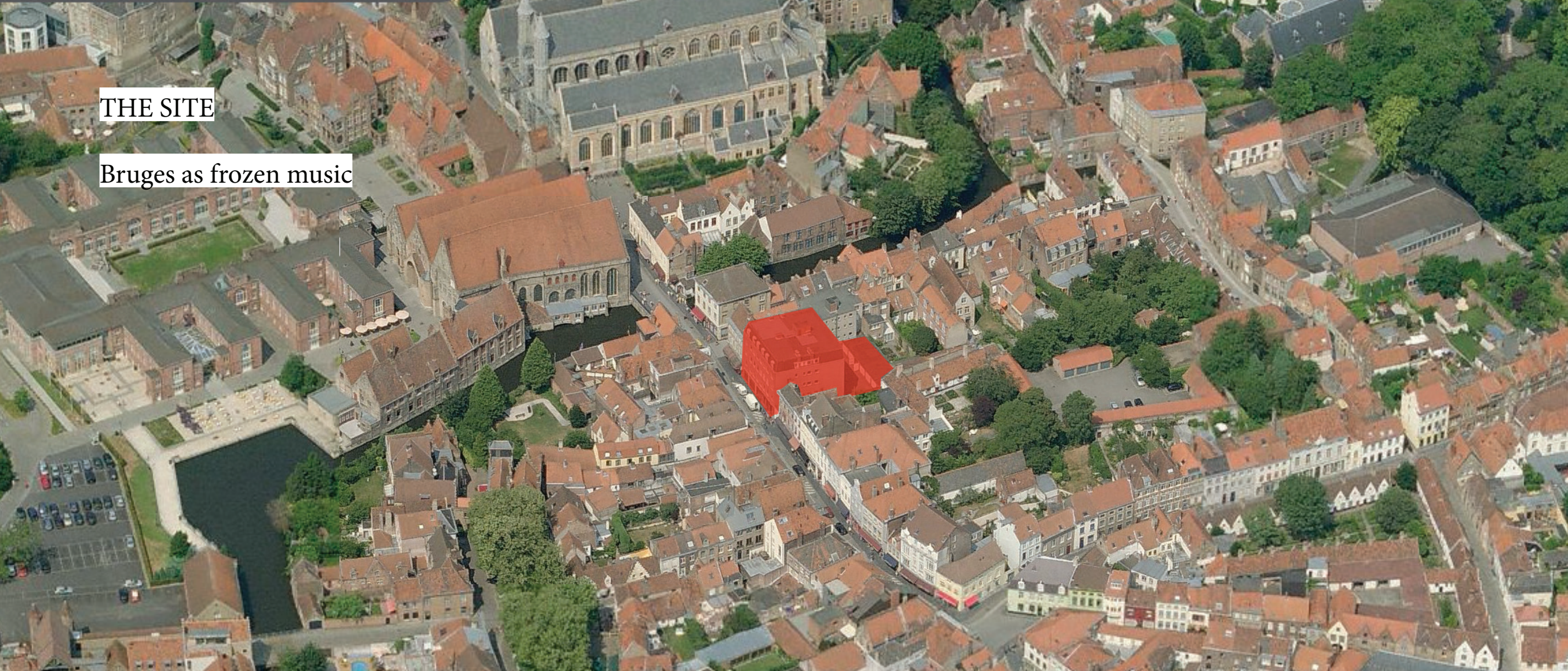


ARTEFACT

THE PROGRAM

Music performance & studio space





THE SITE

Bruges as frozen music



THE DESIGN



...an angel is seen playing the organ: she is about to press the keys F, c and a. The time lapse between her action and the preception of the chord is extended to eternity.

- Reinhard Strohm



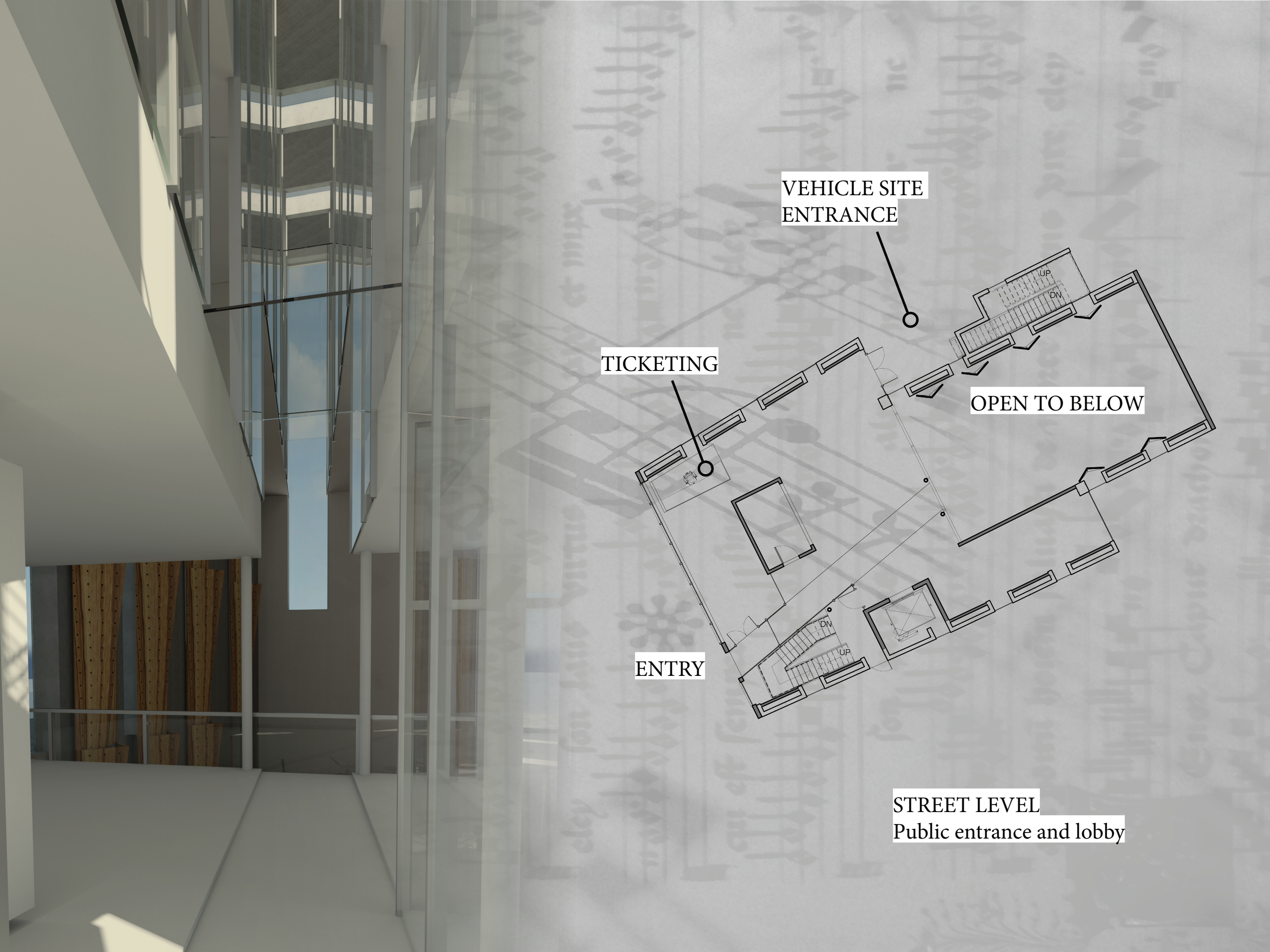
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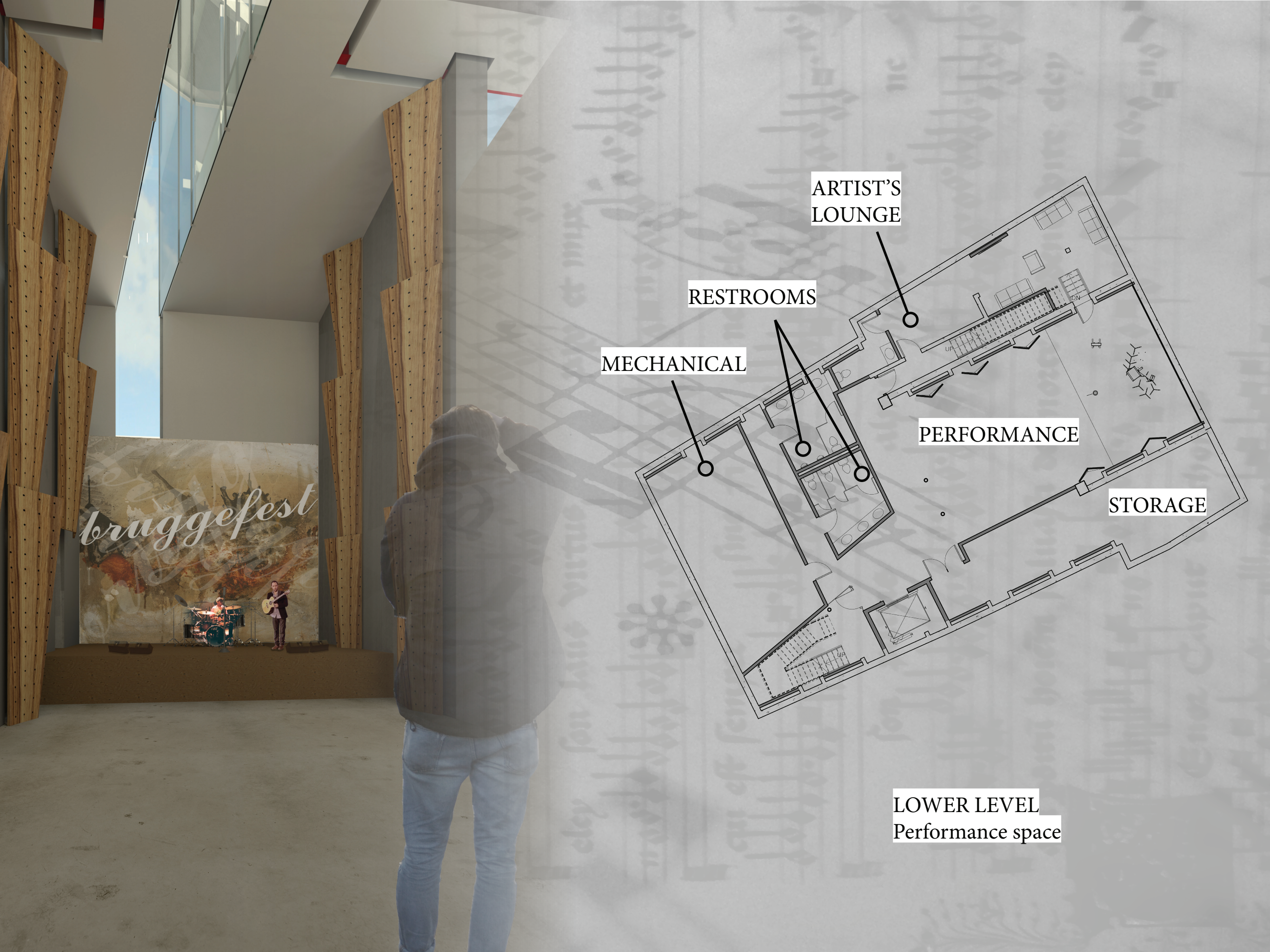
VEHICLE SITE
ENTRANCE

TICKETING

OPEN TO BELOW

ENTRY

STREET LEVEL
Public entrance and lobby



ARTIST'S
LOUNGE

RESTROOMS

MECHANICAL

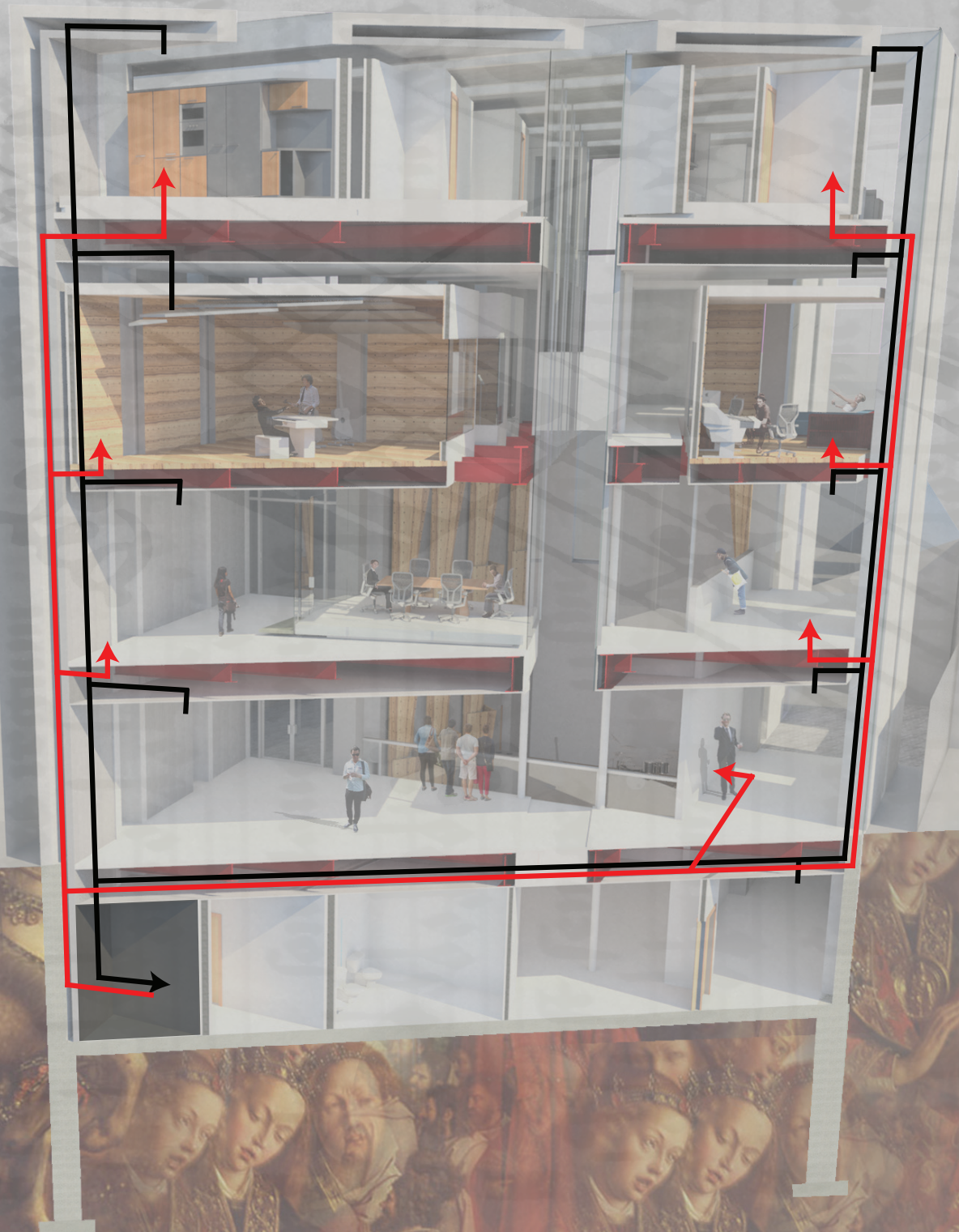
PERFORMANCE

STORAGE

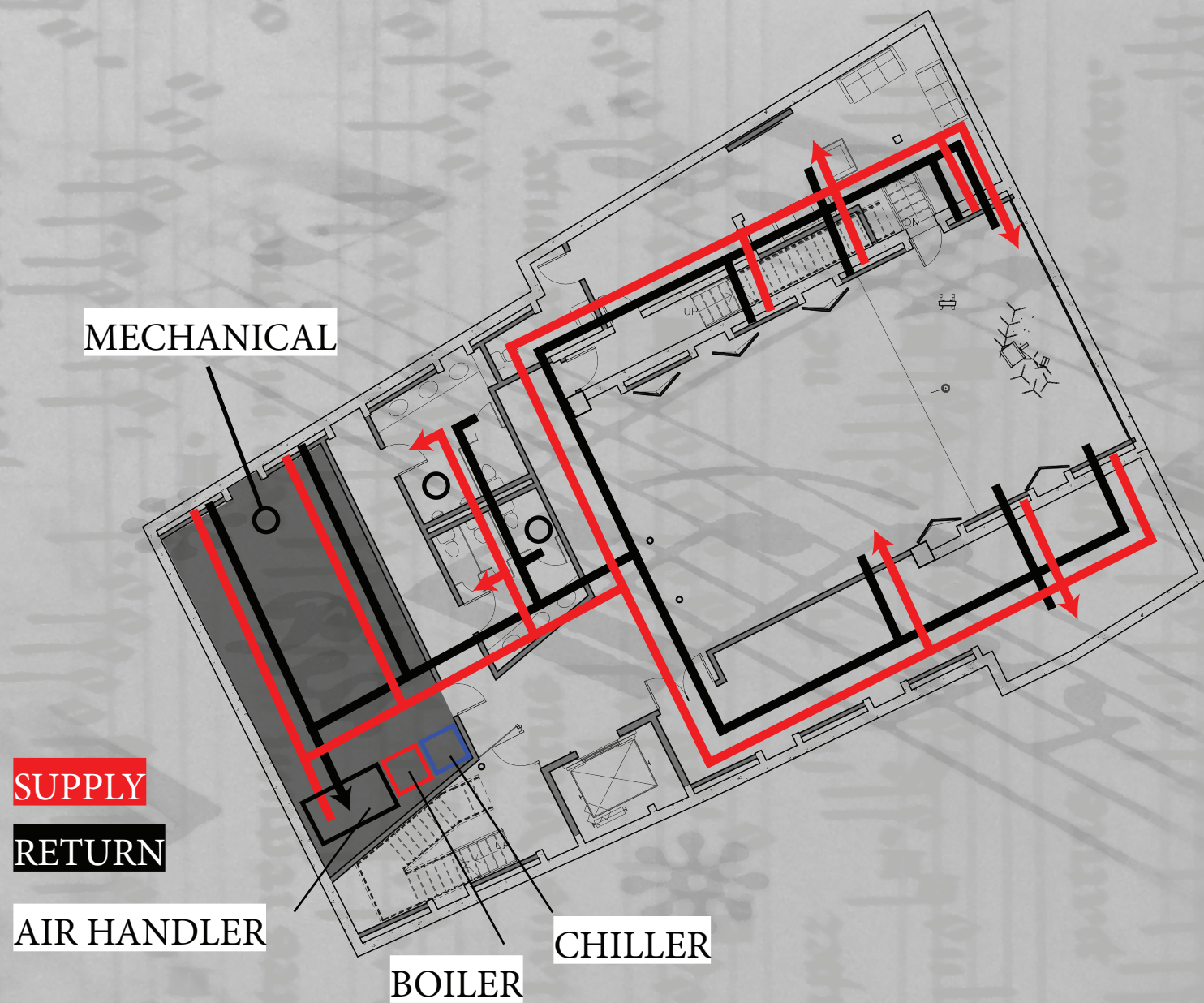
LOWER LEVEL
Performance space



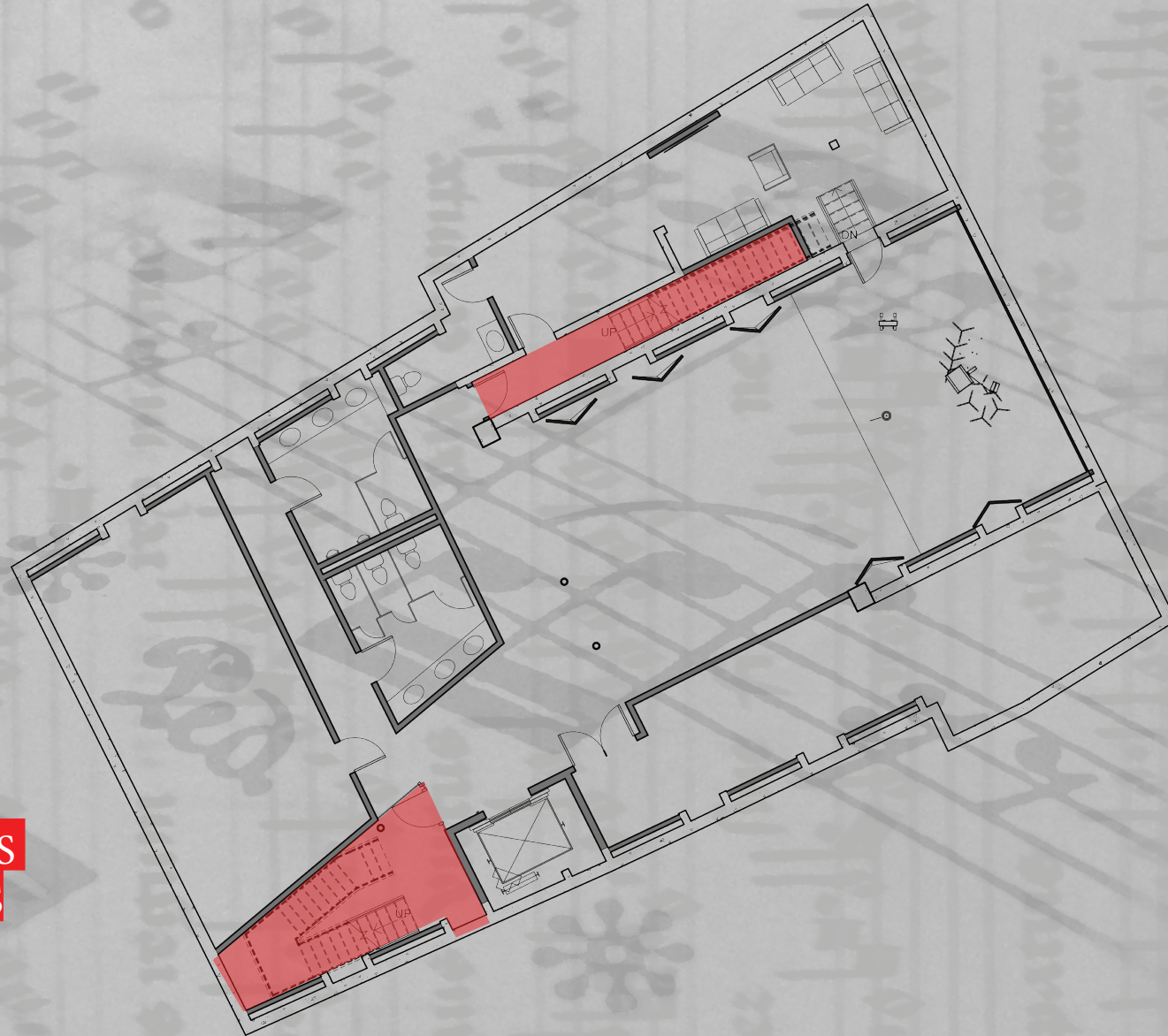




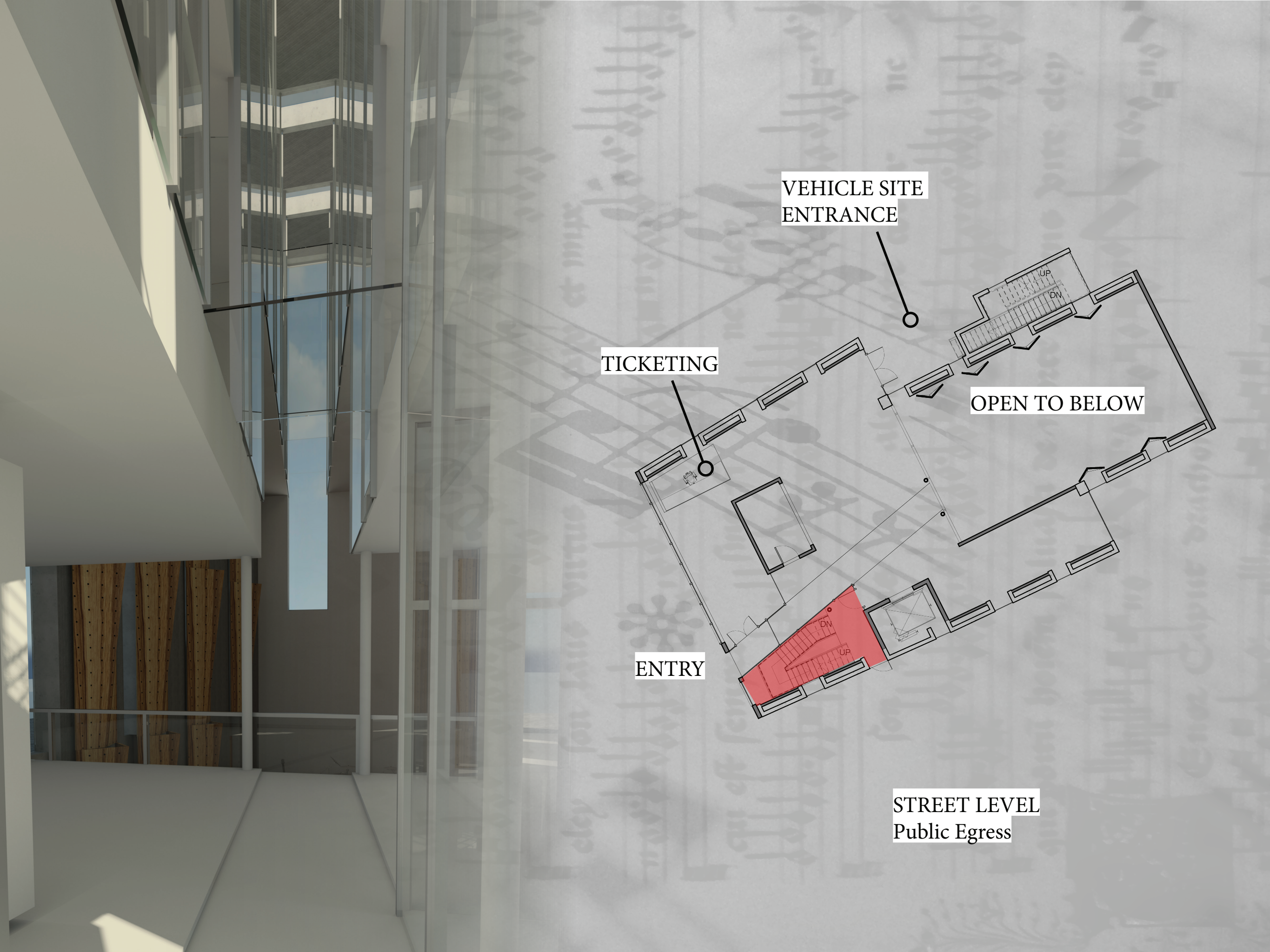
HVAC SECTION



EGRESS
STAIRS



LOWER LEVEL
Egress Plan



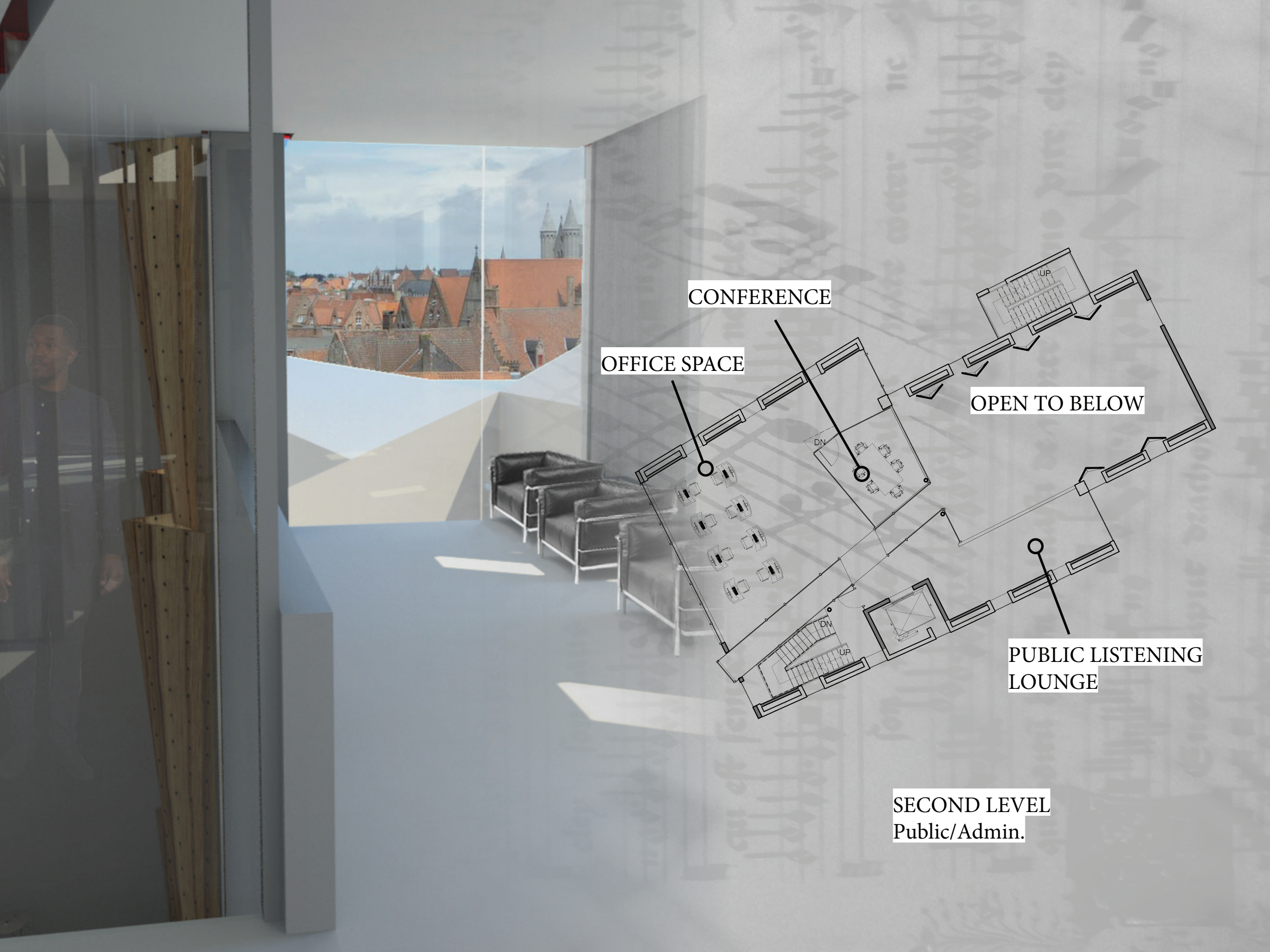
VEHICLE SITE
ENTRANCE

TICKETING

OPEN TO BELOW

ENTRY

STREET LEVEL
Public Egress



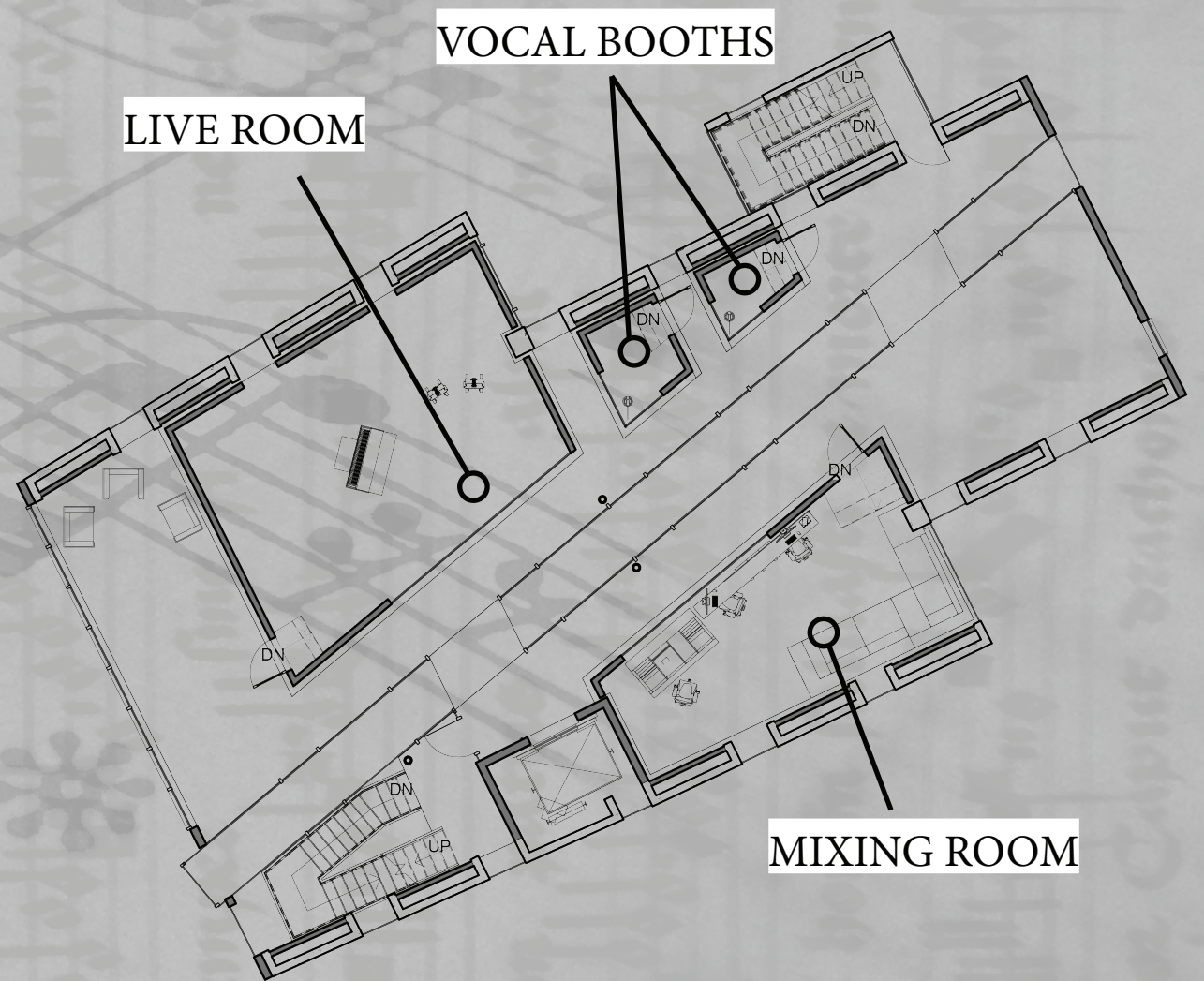
CONFERENCE

OFFICE SPACE

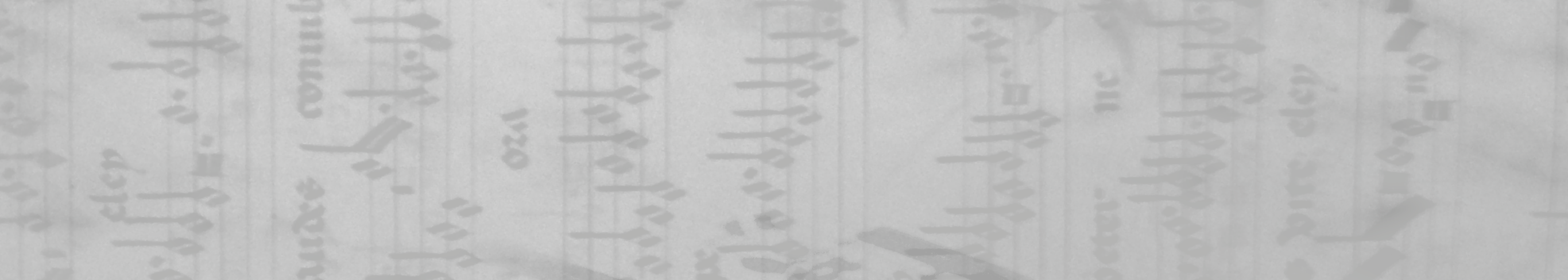
OPEN TO BELOW

PUBLIC LISTENING
LOUNGE

SECOND LEVEL
Public/Admin.

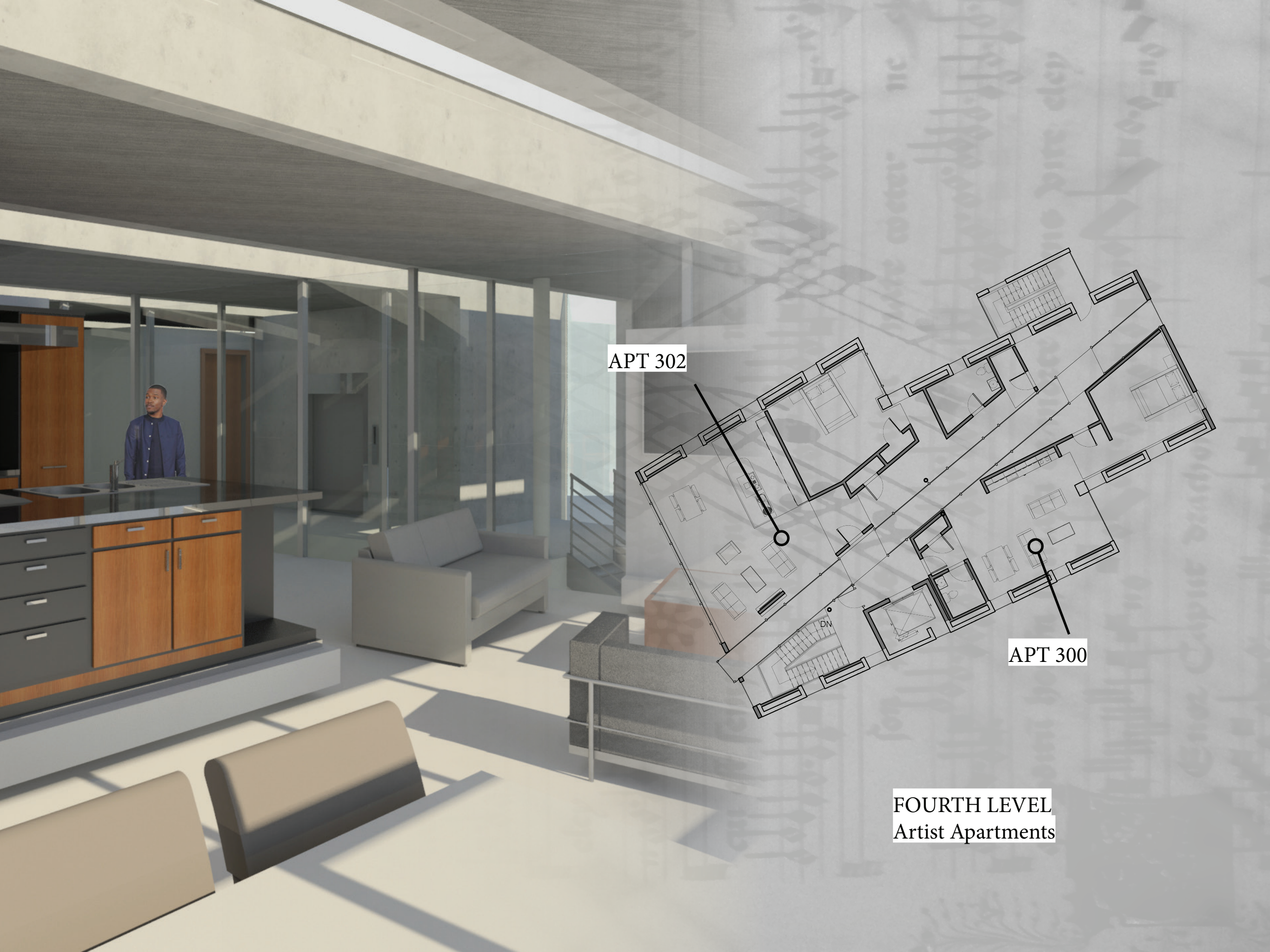


THIRD LEVEL
Recording Studio





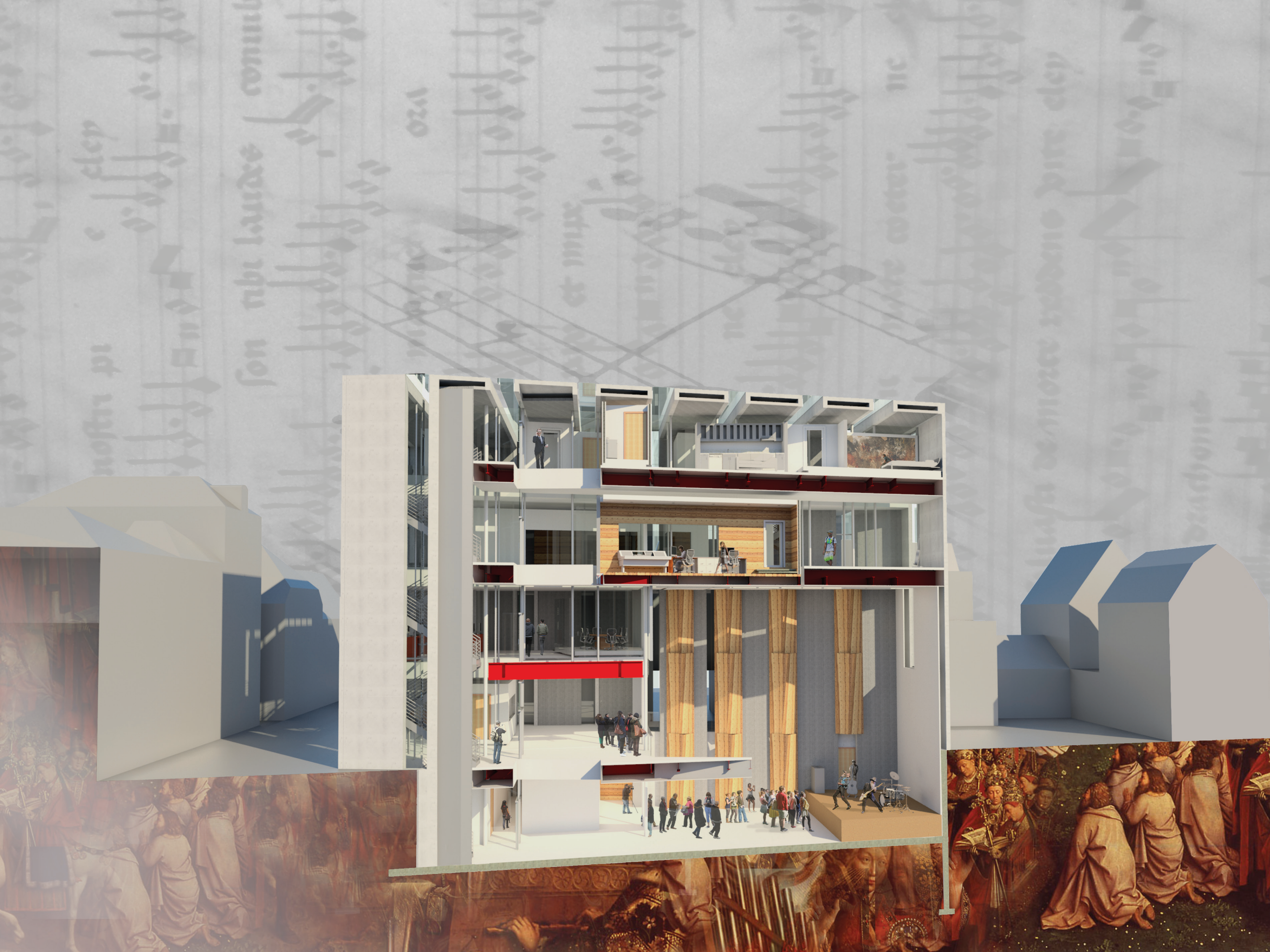




APT 302

APT 300

FOURTH LEVEL
Artist Apartments



SECTION 1



SECTION 2



SECTION 3



SECTION 4



